



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE SOCIETY OF DESIGNERS

paper which reduces the difficulty to which I refer, and is of considerable service to them in working their most decorative effects; yet I hardly think stencilling of paper fillings will ever be successful except where some vertical treatment, which can be used to disguise the join, forms a leading feature in the design; or when the pattern is made up of detached objects.

There are times when stencilling *in situ* is advantageous or necessary, and it is, of course, a sure way of getting over the difficulty of the join in covering a wall with pattern. Still, it is obvious that other difficulties and inconveniences will arise which are likely to render such work either infinitely poorer than a fine wallpaper or very nearly as expensive as handpainting. I understand, however, that this method is much practised in Italy.

One word as to minor decorative uses.

The application of stencilling to posters has now and then been successfully attempted. There is no objection to such a use of the craft, and some advantages when only small numbers of not over large size are required. In such cases charming and striking colour effects may be made inexpensively, that would be too costly to produce in small quantities by the ordinary method—printing.

Circulars, illustrations, bookplates, book-covers, menu and Christmas cards, window-bills, etc., etc., are all objects which may upon occasion be fitly decorated by means of the stencil in the hands of the amateur, if he only possesses a little of the artistic feeling of which he often fondly imagines he has such a large share.

As a home art stencilling has some importance. Your ingenious and industrious home lover may by its means, and at very small expense, transform the tawdry walls of a com-

monplace villa into a really decorative background; while such articles as cushions, table-covers, screens, curtains for windows and doors may be multiplied *ad lib.* by his enthusiastic help-meet. But, as I know the grave danger that lurks in the broad-casting of suggestions like these, let me beg him to attempt to realise that there is a time to cease from decorative troubling, and occasions on which even stencilling should be given a rest.

I have attempted to give a brief and rapid, yet I hope fairly comprehensive, survey of this most interesting art. It is one of minor importance when considered in comparison with those arts of decoration on which so much of the future prosperity of our nation may be said to depend. Yet it has been a source of much interest to me in its practice, and I can only trust I have been able to impart some of that interest to my fellow-designers. If I have done that in ever so small a degree, I am sure they will not be disappointed, and I shall feel a satisfaction that will in itself be a generous reward for any small trouble or pains I may have taken to prepare this paper.

Let me take this opportunity of thanking the authorities of the South Kensington Museum and the manufacturers and designers who have so kindly and freely lent me examples to illustrate my paper. Among these I may mention Mrs. Ernest Hart, Mr. Alexander Rottmann, Bernard Wardle, Mr. Froggatt, Mr. Butterfield, Mr. Townsend, Mr. Morris Dawson, Mr. Hugo Koch, Messrs. Hayward and Son, the Secretary of the Japan Society, my brother, Mr. Scarratt Rigby, and others.

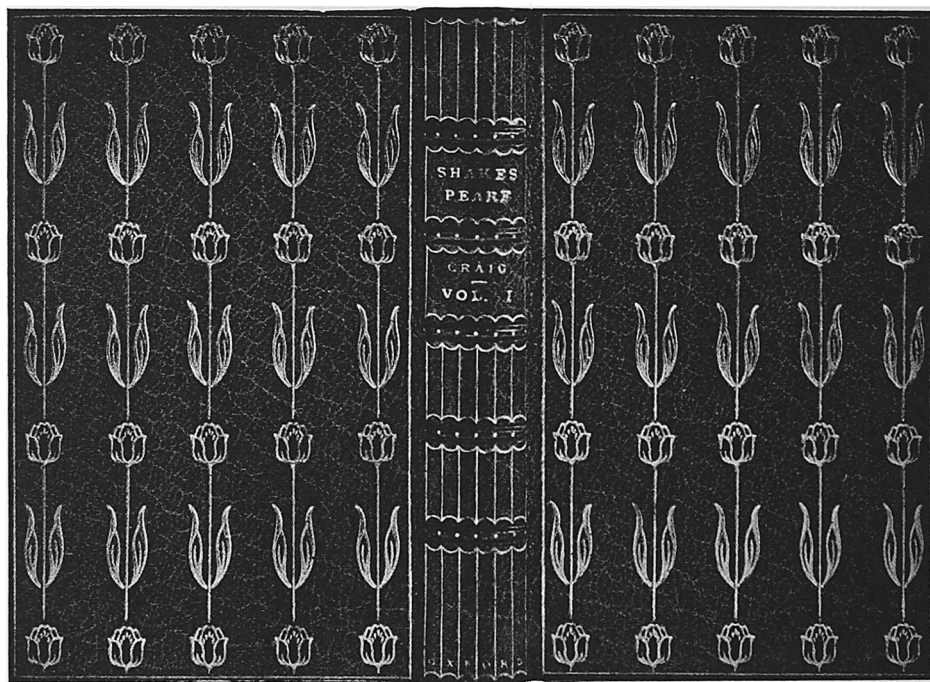
In this connection it is interesting to note that the British Museum has nothing in the Library on the subject of stencilling except a chapter in Mr. Leland's 'Minor Arts,' published in 1880.

A. TURBAYNE'S BOOK-BINDINGS AT THE PARIS EXHIBITION

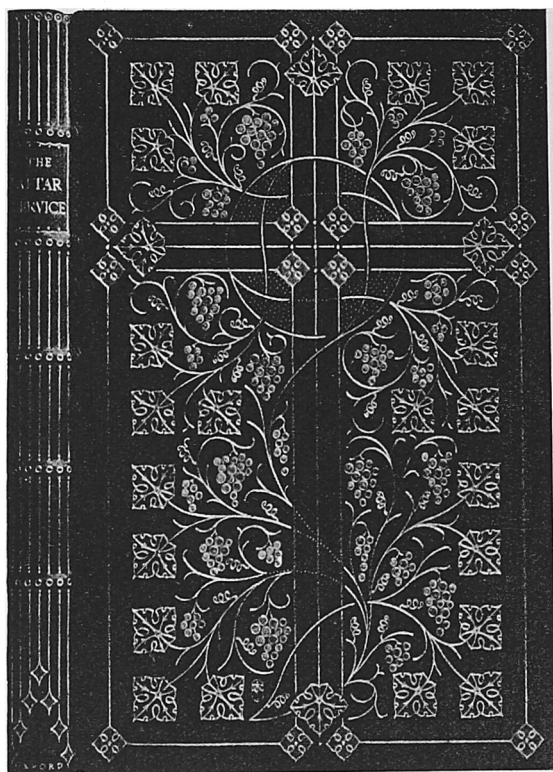
THE praiseworthy enthusiasm and activity of a certain group of cognoscenti, of whom the late William Morris was not the least influential,

has lately given great prominence to the decoration of books, and has had the effect of bringing the art forward to a position somewhat

TURBAYNE'S BOOK-BINDINGS



MINIATURE SHAKESPEARE, SIDES AND BACK
BY A. A. TURBAYNE



ALTAR-SERVICE, BACK AND SIDE
BY A. A. TURBAYNE

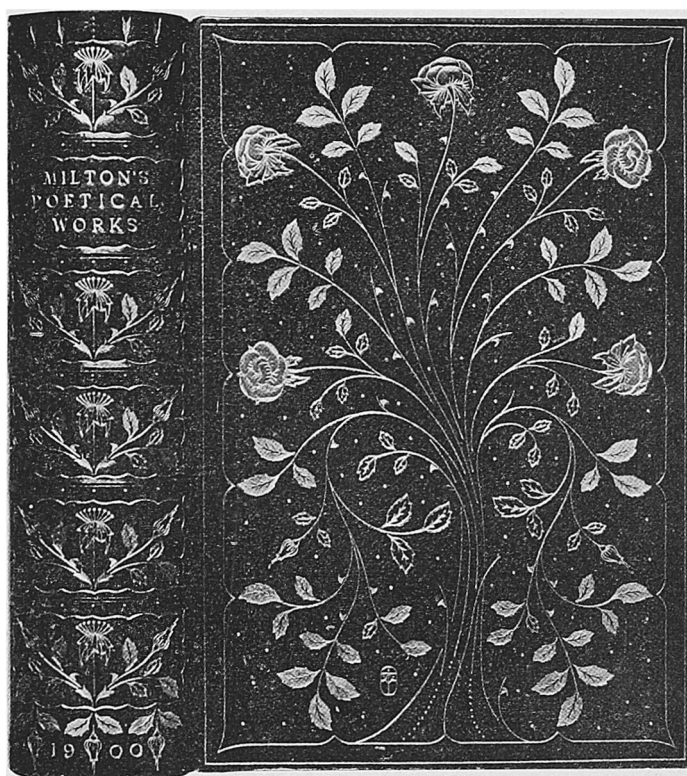
akin to that it occupied in the days when books were rare and valued items in the possessions of the most wealthy people. A further outcome of this enthusiasm is the movement on the part of the more important firms and associations connected with the industry of bookbinding to bring their productions well up to the level of the advanced standard of artistic taste among the more cultured classes, with, in many cases, most gratifying results.

The Oxford University Press has long been recognised as a leading house in this line, and their already well-established reputation will, we think, be very considerably enhanced by their exhibit at the Paris Exhibition. No expense has been spared in the preparation of the works included in this exhibit, and the Oxford Press are to be congratulated on their enterprise, and the good fortune which has attended it, in securing the services of Mr. Turbayne to design and direct the productions. Mr. Turbayne's genius and long experience in the art of book-decoration eminently fit him for such an important work. The large majority of the designs are from his own pencil; and he has, from first to

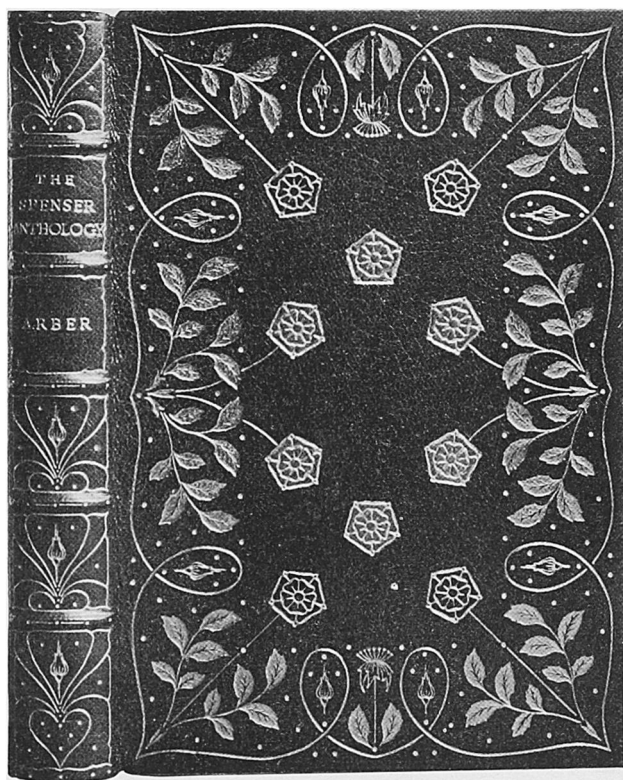
THE SOCIETY OF DESIGNERS

last, supervised every detail of the production of each exhibit with the most loving and minute attention, which, perhaps, is only to be adequately understood and appreciated by art-workers themselves. We are indebted to him for the special and exclusive information which forms the basis of these remarks; and to Mr. Henry Frowde, the London director of the Press, for permission to make, with the designer's assistance, a selection from the exhibits for illustration in our pages.

Colour plays such a very leading part in Mr. Turbayne's schemes of decoration, and the conscientious attention to details—perhaps not, in isolation, of much apparent weight—has such an effect upon the result, when considered as an artistic whole, that we have no doubt a detailed description of the



'MILTON' (ROSETREE), BACK AND SIDE
BY A. A. TURBAYNE



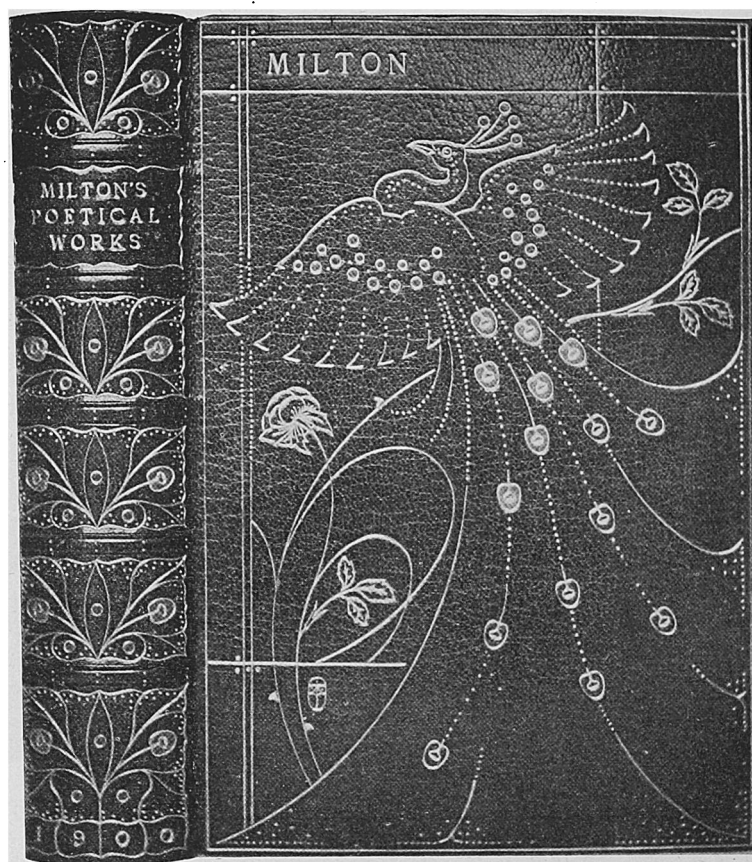
THE SPENSER ANTHOLOGY, BACK AND SIDE
BY A. A. TURBAYNE

examples we have illustrated will be of some interest to the art-worker, if not to the general reader. Also, the great attention which is being paid to book-decoration largely extends to book-binding; so we do not apologize for adding, in an art magazine, some general remarks on the details of the latter.

The binding of the 'Altar Service' is in deep blue Levant morocco. The design on the back is very simple, and is to suggest the 'seven seals'; there is just a bit of inlay at the 'heel.' The design on the side—cross and vine *motif*—is richly inlaid in several colours. The small quatre-foil shaped tool at the four corners, and at the centre and arms of the cross, is inlaid in turquoise blue. The vine leaf at the extremity of each arm of the cross is inlaid a bright green; the other vine leaves, forming a border to the design, being inlaid a reseda-green. Each of the small grapes in the middle part of the design is inlaid in white and stained—by Mr. Turbayne,

TURBAYNE'S BOOK-BINDING

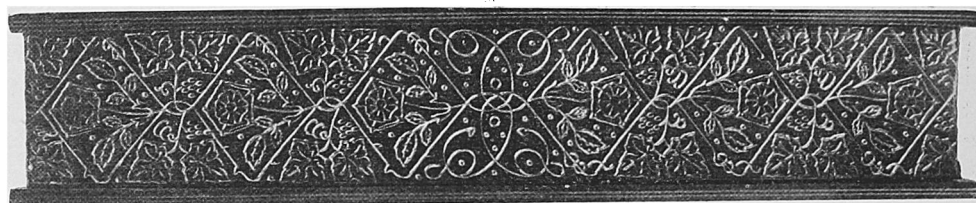
'MILTON' (PEACOCK
BACK AND SIDE)
BY A. A. TURBAYNE



after a method of his own—in various shades of purple, before being tooled in gold. The inside of the cover—or 'doublure,' as it is called—of this binding is very simple in design, but rich in colour. The centre panel is in reseda-green. On the narrow edging of deep blue leather there is a simple 'roll line' design, the innermost line falling on the join of the two leathers. The rose pattern is formed by outline tools, and is inlaid white and stained—the rose a pale rose pink and the leaves a very pale green. The moire silk flies to this binding are in deep blue to match the cover leather; the head-

banding and silk markers being in accord with the colours of the inlays on the cover. The size of the binding is $10\frac{1}{2} \times 6\frac{1}{2}$; it is sewn for a flexible back; edges solid gilt.

The 'Maiolica' binding is also sewn for a flexible back, the edges being 'gauffered' with a design of rose and vine in outline tools. We give an illustration of the fore-edge. The boards are covered in bright blue Levant morocco and tooled with design of tulips and vine. On the side, the leaves of the vine border are all inlaid in reseda-green. For the 'doublure,' the decoration is principally in the form of a 'dentelle,' the

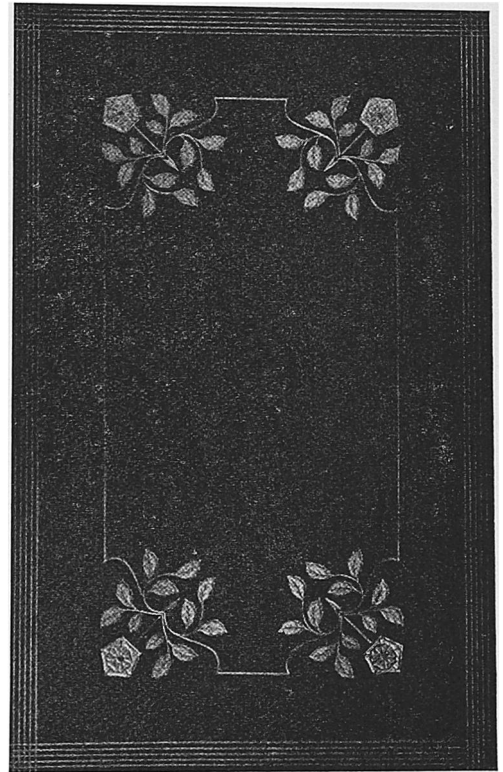


'MAIOLICA' FORE-EDGE
BY A. A. TURBAYNE

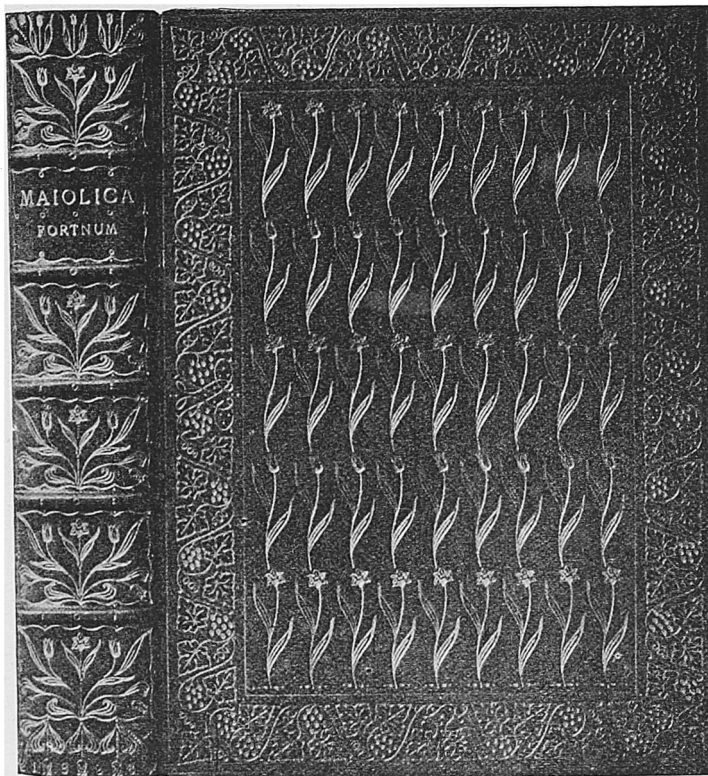
THE SOCIETY OF DESIGNERS

middle part being inlaid in reseda-green Levant, while at each corner of the border is a small piece of tooling which continues to the centre of each of the four sides and overlays into the middle panel. The 'flys' (the 'flys' are the end-papers or silks; they face the inside of the cover, or 'doublure') are of blue moire antique silk to match the cover leather. The size of the binding is $10\frac{1}{8} \times 7\frac{1}{4}$.

The 'Charles First' binding—size $13 \times 9\frac{7}{8}$ —is also sewn for a flexible back. The edges of this book were 'gilt on the rough' before sewing; thus the fall margins of the book are saved and not ploughed away. The work is covered in deep blue Levant morocco, with inlays of pale blue. The design is made up of the interlaced 'C' and the several badges of Charles First—the rose and thistle, and a dimidiated rose and thistle crowned. The inside of the cover has, at each corner of the border, four small interlaced tools, inlaid in red and a soft green, which, with the deep blue of the cover leather, are the colours of the 'head-bands.' The centre panel is of Roman vellum, and has a delicate design of



'ALTAR SERVICE' (DOUBLURE)
BACK AND SIDES
BY A. A. TURBAYNE



MAIOLICA, BACK AND SIDE
BY A. A. TURBAYNE

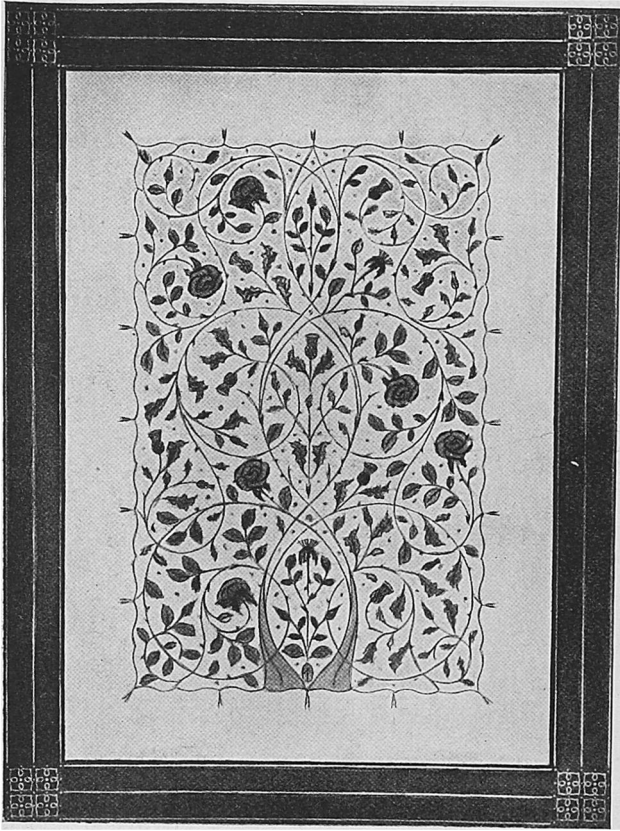
rose and thistle in outline tools. This design is first worked in 'blind,' the leaves and flowers are then stained in delicate colours, and the outline finished in gold. The flys are of moire antique silk.

The miniature 'Shakespeare'—size $4\frac{1}{2} \times 2\frac{3}{4}$ —is bound in rose pink Levant, with tulip design in deep red.

The 'Spenser Anthology'— $7\frac{3}{8} \times 5$ —has a rose design on deep green Levant. The four corner roses are inlaid a deep rose red, the six middle ones a pale rose pink.

The binding of the 'Milton's Poetical Works'— $7\frac{5}{8} \times 4\frac{7}{8}$ —is in deep maroon Levant, the rose-tree design being made up of solid and outline tools. The roses on the side are inlaid in white, the petals and sepals being then stained their respective colours before being worked in gold.

TURBAYNE'S BOOK-BINDINGS



CHARLES I., DOUBLURE
BY A. A. TURBAYNE

Another binding for the same book has a suggestive treatment of the peacock on olive green Levant, with inlays of blue and lilac. Mr. Turbayne considers this bird design a flight of fancy which, designed to meet a felt demand for novelty, is not so strictly in accord with the best principles of book-decoration as some of his more severe style of work.

Most of these bindings have been sewn round the cord, the true form of sewing a book; the bands are the actual bands of the sewing—not false, as in the case of a hollow-bound book.

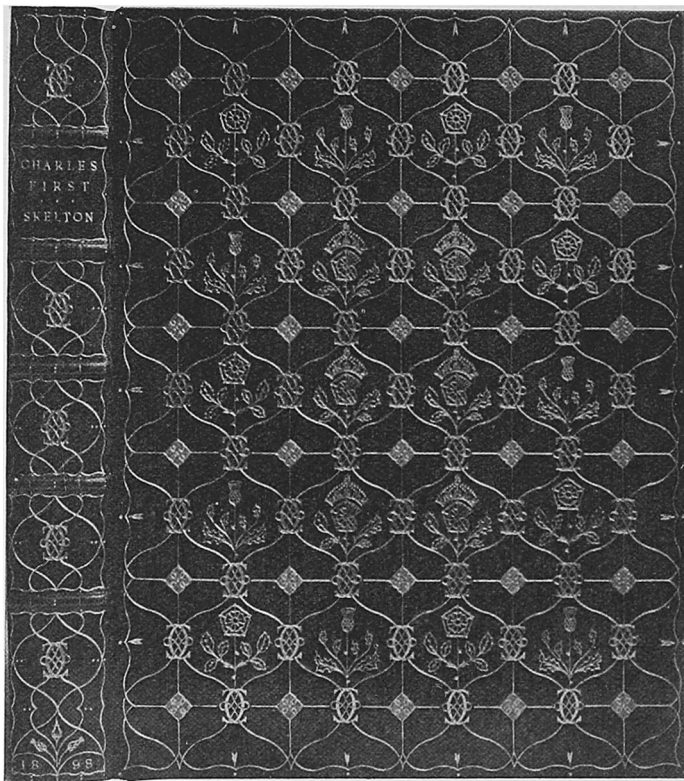
In addition to designing the ornamentation, Mr. Turbayne has in every case designed the tools themselves. An instance of the extreme

care and attention he has paid to details in this work may be seen in the dimidiated rose and thistle on the side of the 'Charles First,' in the alternation of the direction of the thorns in the two halves of the ornament.

In decorating a book-binding the long straight lines are run with the wheel; the curved lines being made up with small gouges. Obviously an important point in designing is to see that the ornamentation can be built up with as few tools as possible, not only because of the expense of cutting a large number of tools, but also because 'taking up tools takes up time.'

Roughly speaking, it may be said that the object of the designer for tooled work for book decoration is to get the richest and most varied effect with the smallest possible number of tools.

J. S. R.



CHARLES I., BACK AND SIDE
BY A. A. TURBAYNE